

keðja

dance encounters 2008-2010 oslo 2009

PRELIMINARY PROGRAM: keðja Oslo, Dance and New media
10 -12 October, 2009
Program with schedule to come soon

LECTURES/TALKS:

Keynote: "Choreographic & Performance Systems" – Johannes Birringer
(Key words: Multimedia Dance-Theatre / ScreenDance / Real Time Composition / Dance installations and Interactivity)

A lecture on the development of contemporary dance and choreographic "systems" in relation to the increasing embedding of performance within computational systems and environments. Looking at the history of multimedia theatre and postmodern dance, Birringer will trace the equally fascinating evolution of screen-dance and choreography for the camera, in order to arrive at an understanding of where current practices are moving. In an international context of performance and new media, (digital) arts and social (online) networking or collaborative production brings performance practitioners ever closer to practitioners and researchers in other arts and sciences disciplines. This also increases the challenges for teaching/training, laboratory infrastructures or new studios for such intermedial work, exhibition and dissemination platforms which link new dance with other cultural forms

*Johannes Birringer is a choreographer and media artist. As artistic director of the Houston-based AlienNation Co. (<http://www.aliennationcompany.com>), he has created numerous dance-theatre works, video installations and digital projects in collaboration with artists in Europe, the Americas, and China. His most recent production, the digital oratorio *Corpo, Carne e Espírito*, premiered in Brasil in 2008. He is founder of Interaktionslabor Götterborn in Germany (<http://interaktionslabor.de>) and director of DAP-Lab at Brunel University, West London, where he is a Professor of Performance Technologies in the School of Arts. His new book, *Performance, Technology and Science*, was released by PAJ Publications in 2008.*

"Human mechanics and soulful machines" – Åsa Unander Scharin and Amanda Steggell

A meeting and discussion between artists, and choreographers Åsa Unander Scharin, and Amanda Steggell. Based in Stockholm and Oslo respectively, both artists have ventured from choreographing in the setting of a (more or less) traditional performance context, to creating installations and art works that venture into the world of engineering. Unander Scharin and Steggell will examine similarities and differences in their artistic and academic approach to terms such as movement and choreography, and the human sensory organ. The two have widespread academic

and artistic interests in fields like robotics, virtual dance, and communication technologies, which creates a broad scope of discussion.

Åsa Unander-Scharin, choreographer and PhD, creates choreographic installations and stage performances in collaboration with dancers, musicians, visual artists, computer programmers and robotic researchers. In 1999 her robot choreography "The Lamentations of Orpheus" was awarded an honorary mention from VIDA 2.0 and in 2006 "Petruškas Cry" was awarded the special prize. In 2008 she choreographed the interactive dance video "Rintrah Roars, The Crystal Cabinet" at Piteå Chamber Opera, "Desire, Chaos and Geometry" for The Vietnam National Opera Ballet, and in February this year she was invited to present her choreographic installations in Yokohama. She completed her doctoral thesis entitled: "Mänsklig mekanik och besjälade maskiner: Koreografiska perspektiv på mänskliga kvaliteter i kroppars rörelse "(Human mechanics and soulfull machines: Choreographic perspectives on human qualities in body movement) in 2008.

Amanda Steggell has a background in dance/choreography and is associate professor at Bergen National Academy of the Arts. Her interest is in the allurements and uncanniness of technology and its related devices with which she shares her life. As a collaborative and solo artist, her interdisciplinary work combines and shifts across the scope of the performing, visual, sonic and media arts. She has worked extensively with digital and communications technologies since the mid-1990s when she also co-founded the Motherboard project with Per Platou. In 2007 she gained a phd-alternative qualification for artists in Norway for her artistic research in synaesthesia and contemporary live art practice. Her solo work is currently seeping into science/technology museums in the form of participatory installations as well as in public space as urban interventions.

"Body and code – a mutual dramaturgy" – Tina Tarpgaard and Ole Kristensen–recoil performance group

The projection space can, as a frame around the dancing body, create a flexible and changing scenography. If the projection-space is combined with a responsive computer software, i.e. a software that through camera input can analyze space and movement and consequently allow the body to manipulate this scenographic room, another possibility is created: a room that can expand (or minimize) the movement and the expression of the dancer according to the nature of the software code. In other words we are speaking of a dynamic room that is in direct contact with the dancer, and that can be programmed to respond to speed, placement or volume of the dancers movement. When we move in a projection space, actually a light source, a room of light is created that enters into play with the choreography.

This close relation between the body and technology has for recoil performance group led to a working process where the concept development, storyboarding, and research enter into a very close partnership. This partnership is the focus of the presentation and work demonstration "Body and code – a mutual dramaturgy".

*Tina Tarpgaard is educated dancer at Rambert School in England and Rudra Bejart in Switzerland. She has worked as a freelance dancer since 1998. From 2001–2005 she was part of the dance ensemble at Danish Dance Theatre. In 2002 she started creating her own work with a main focus on the use of interactive technology and dance. She established recoil performance group in 2003 and since then her choreographic work has been presented in various festivals in Europe. Tina is a member of Uafhængige Scenekunstnere.
<http://www.recoil-performance.org>*

*Coming from an academic background Ole Kristensen has combined computer programming and practice based research in performance. He has worked with interactive video installations and advanced real time video analysis as well as computer and microchip controlled large scale installations. Further he does interactive video work for theatre and modern dance. He has taught workshops in theatre schools and worked as part of tabla.dk, Halfmachine and Recoil Performance Group. He is a member of Uafhængige Scenekunstnere.
<http://www.ole.kristensen.name>*

“Virtual Physical Bodies” – Ghislaine Boddington

Ghislaine Boddington will present interauthorship as a methodology for developing interdisciplinary performing arts / technology projects, which she has evolved since 1992 and used on 80 plus projects since, with over 800 artists from all over Europe. It is a clear methodology, which is used for direction and which enables an equal input for many individuals into a group work. The talk will raise questions of how art is produced in the 21'st century: when are we an "I", and when are we a "We" is an imperative decision for group work and identity politics for today's world. As an example of work developed with this methodology Boddington will present the threespheres project, a work in second life developed at ResCen Middlesex University, where she is Research Associate Artist.

Ghislaine Boddington (Creative Director b>d>s bodydataspace, London) is an artist, director and curator specializing in performing arts and the integration of body responsive technologies, virtual physical networks and interactive interfaces. Ghislaine develops solutions based on twenty years work with shinkansen and Future Physical (1989–2004 now archived at British Library and at <http://www.connectivity.org.uk> and with, amongst others, the ICA and Dance Umbrella. She has directed and curated numerous events, workshops and symposia on body technology throughout east and west Europe, the US and Asia. She is well known for her work on cultural identity and interauthorship processes of creation. She holds an Artist Research Associate at ResCen, Middlesex University (<http://www.rescen.net>) exploring tele-kinetics, tele-presence and tele-intuition.

"Horizontal planes" – Heine Avdal

Heine Avdal is a Norwegian choreographer based in Brussels who has toured extensively in Europe, with his company *deepblue*, and with solo works, the last years. In recent projects, his focus has been on the distribution of space. He questions how spatial conventions affect the way we experience and move through private/public spaces. Considering people's preconceptions of spatial conventions and through slight shifts, or manipulations he searches for unexpected intersections between different components of a space.

In this context, Avdal also questions how technology is being used or, can be used in acquiring new meanings, and perceptions on the human body and on our daily surroundings. He investigates the blurred distinction between what is artificial and what is organic, by integrating different technologies in such a way that they become charged with presences, acquiring some kind of human quality.

Avdal studied dance, choreography and video at the Oslo National College of the Arts and at P.A.R.T.S. in Brussels. He has worked as a performer for various companies in Norway. In 1997–2001 he worked with Meg Stuart's company Damaged Goods, collaborating with Gary Hill, Ann Hamilton and Stefan Pucher. Since 2000 he has been frequently collaborating with Yukiko Shinozaki and Christoph De Boeck.

”Dance and new media, from the design perspective”

In collaboration with keðja Oslo, the Oslo School of Architecture and Design (AHO) will present lectures on movement, bodies, interaction and technology, from the design perspective. With AHO as our partner and as one of the venues for the conference keðja is truly an interdisciplinary encounter.

Anthony Rowe + TBA

Anthony Rowe is an artist, interaction designer and academic. He currently lives in the UK and Norway, where he is Associate Professor, Interaction design at Oslo School of Architecture and Design. His arts practice combines interactivity, sound and space (virtual and real) in unexpected yet intuitive and engaging ways. Much of this has been done under the name of Squidsoup, a digital arts group formed in 1997 of which Anthony is a founder and sole director. Squidsoup's work has been exhibited at numerous exhibitions and events internationally, including ISEA (2002,9), Late at the V&A (2008), Late at TATE Britain (2006,7), Futuresonic (2000,4,8), SIGGRAPH (2001) and Sonar (2001).

"Software tools for visualisation of movement in time and space" – Alexander Refsum Jensenius

Movements unfold in time and space, but how can we create visual displays that effectively present both the kinetics and dynamics of movement? Alexander Refsum Jensenius will present some of the software tools he has been developing for research on music-related movements, and give examples of how motion history images and motiongrams can bridge the gap between physical presence and mental imagery of movement and sound.

Alexander Refsum Jensenius (BA, MA, MSc, PhD) is a music researcher and research musician working in the fields of embodied music cognition and new interfaces for musical expression (NIME) at the University of Oslo and at the Norwegian Academy of Music. He studied informatics, mathematics, musicology, music performance and music technology at UiO, Chalmers, UC Berkeley and McGill. Alexander is active in the international computer music community through a number of collaborative projects, and as the initiator of GDIF. He performs on keyboard instruments and live electronics in various constellations, including the Oslo Laptop Orchestra (OLO). <http://www.arj.no/>

SESSIONS/GROUPS/DEMONSTRATIONS/ARTWORK/

Discussion: "The spectacular and the meaningful: challenges of projection" Speakers: TBA

The use of projections in theatre and dance has a very long history, most often thought of as evolving from the introduction of technological innovations such as electricity, film, video, and in recent years most notably the possibilities of real-time image capturing and processing, and motion capture technology. Certain aesthetics evolve from the media and tools we use in performance, as in all art and design, and certain challenges typically exist when working with projections in performance. This session aims to pinpoint and critically examine characteristics, problems, the highs, and the lows, of this performance practice.

Presentation/Installation/Mini-workshop: "Time fusion. Now dancing with the past in the future" with Haraldur Karlsson

Haraldur Karlsson has been commissioned by keðja Oslo to contribute with an Interactive video installation, which will be experienced in Dance House Oslo. In addition he will hold a presentation and mini workshop where keðja participants get to try out and look into possibilities of interactive video time manipulation.

Haraldur Karlsson is from Iceland, living in Oslo since the summer of 2008. He graduated from the Art Academy in Iceland and has also studied at AKI Enchede, Video Art Department and Sonology in the Netherlands. His artwork is mainly focused on interactive audiovisual installations and performance. His longterm ongoing project "My little solar system" is an interactive audio/video/3D installation and performance tool, and it has previously been shown in Reykjavik, Prague, Amsterdam, Brussels and Oslo as a work in progress. Haraldur has buildt up a Laboratory for New Media at the Art Academy in Iceland and been supervising and teaching there since 2000, but has recently moved to Oslo.

Group session: "Dance – inter-disciplinary education accross borders" with Tomi Knuutila

This session takes the Nordic DAMA (dance and media artists) project as a starting point for discussing the teaching of new media and technology in dance education. DAMA has matched dance and media students in workshops since 2006, and according to coordinator for the project, Tomi Knuutila they have discovered that different methods of learning, teaching, and creating don't conflict, but support each other, and that working and collaborating together opens possibilities and new ways of doing, thinking, and creating. Other discoveries are that both new media and

dance are very flexible art forms. When these two are combined, new, fresh, unseen and unheard things happen, and new ways to think about space, time, body, movement, sound, interaction are conceived. Knuutila will along with a panel of several other of the keđja speakers as well as participants discuss challenges related to this theme.

Tomi Knuutila works as a lecturer in digital media at the University of Lapland. He has been working with new media as an artist and designer and teacher from the early 90's, and tries to think how interaction itself is an artform, a difficult feature to construct. His interests include arctic media, spatial and gestural interfaces, ubiquitous computing, visual music and animation, soft- and hardware hacking and simplicity. Since 2006 he has been coordinating the Dama (Dance And Media Artists) educational network, which tries to find new possibilities in combining dance with new media with experimental laboratory-like workshops.

Panel and group session: "Dance on the small screen"

Dance is increasingly presented and distributed online. What are the aesthetics of online dance, how does it promote the art form, is it a sustainable way of promoting and presenting dance, and does it reach the larger audience we would like it to? Does it exist if you can't "google" it?

A panel of several online dance projects will present their projects, after which we will open up for the thoughts, experiences, and the creative ideas from the keđja participants.

Group session: "CTRL+S: Digital archiving of dance"

Currently several projects concerning digitalization of dance and performance documentation and archiving for future generations are going on in the Nordic region. This session will present the different projects as well as open up to shared experiences, and possible collaborations.

Moderator: **Niklas Rydén** from www.scenarkivet.se

Mini-workshop: "INVISIBLE TWIN – an exploration of electromagnetic Oslo" with Amanda Steggell

Every city has its own invisible twin-city – a parallel architecture in flux made up of electromagnetic waves emitted by its numerous electrical facilities, transmitters and receivers. It is a hotly fought over private, commercial and political territory that we pass through everyday – at home, work and play, yet it is difficult to perceive without some kind of technological intervention. During this workshop participants will use a video camera, headphones and an electromagnetic detector that converts electromagnetic activity into audible signals to explore and record their experiences of moving around in Oslo and its uncanny twin. The recordings, which simultaneously capture the image of the visible city with the sound of the invisible one, will be presented at Oslo School of Architecture and design (AHO).

12 participants, in 2 groups, 2 hrs. duration.

Requirements: Please bring a video camera with mini jack sound input and a set of headphones that you can plug in to your camera with you.

Panel and discussion session: Curating multimedial performance, communicating interdisciplinarity, and audience building.

Reading program texts, and literature on multimedia performances there is often a clear impression that the artists or the curator hopes to cross over to a broad audience, because of the works inherent interdisciplinary traits. In many cases the work ends up attracting less audience than a traditional performance, concert, or exhibition. Why does interdisciplinary work attract less attention than the highly specialized, or the mass cultural productions? In an age where our phones also are our cameras, our computers, our calendars, our sound systems, and our televisions, does it even make sense to promote something as multimedia and interdisciplinary?

In this discussion we invite international curators that have experience in working with dance and new media. Panelists include Stefan Schwartz, Tanzhaus NRW, + Hélène Lesterlin, dance curator at EMPAC, + TBA

Presentation and Group session: “Dance new media and the cultural industries”

Working with art and new technology requires highly specialized skills, tools and equipment. In this session we explore if collaborations with the corporate world could potentially bring this into the dance, and to the art and design fields at large. We also want to question if fluctuations in the world economy influence these type of collaborations.

Opening this session is Atle Barclay from ROM3. ROM3 is a new initiative for art – and business collaboration related to technology in artistic production. The crowning idea is that the businesses contribute their knowledge in the art production, while ROM3 stimulates innovation and helps build positive public opinion for the companies. One of the first collaborations of ROM3 involved artist Amanda Steggells project Electromagnetic Fountain, in collaboration with NLI Engineering Industry AS. Steggell is represented in several parts of the keðja Oslo program. <http://www.rom3.no>

Group session: “Dance, Cultural production, mobility and the credit crunch”

How can artists meet the current situation where many European governments have cut up to half of the arts and culture subsidies? Does collaboration become even more important in this situation?

Speakers/Moderator: TBA